BACONIANA

VOL. XXVI. No. 103. APRIL, 1942.

SHOULD SHAKESPEARE BE EXHUMED?

The proposal to disinter the remains of Shakespeare is nothing new. It was put forward in 1883 by Dr. C. M. Ingleby, a leading Shakespearean authority of that time in a book called "Shakespeare's Bones," and he quotes sixteen similar instances from articles in the newspapers and periodicals in favour of such an investigation. The argument in every case is that there is no authentic likeness of Shakespeare. We have not the slightest idea of his appearance "in his habit as he lived." Was he tall or short? Was he like the Stratford bust on the monument before its reconstruction and alteration in the middle of the eighteenth century as it is shown in Dugdale's "History of the Antiquities of Warwickshire," published in 1656, and which shows a Shakespeare far more human in appearance but totally unlike that which disfigures the monument today ? The engraving prefixed to the First Folio of the Plays published in 1623, seven years after his death at Stratford, cannot be regarded as anything but a "caricature of a face" and represents a mask stuck on a coat of which the right side is turned back to front !

There is no other so-called portrait which has the slightest claim worthy of consideration as such.

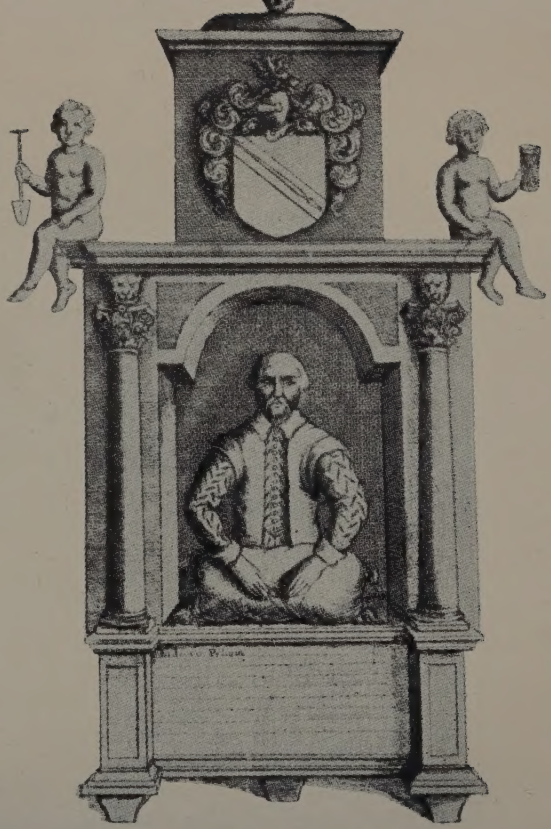
Probably, Sir William Dugdale's drawing of the monument, which he made about the year 1634, is the nearest indication as to Shakespeare's likeness. We know the monument in the Church at Stratford had been erected by 1623, and as Shakespeare had died as recently as 1616, and his appearance remembered by some of the inhabitants, it would necessarily bear a resemblance to the departed. There is, however, no knowledge as to who erected the monument or at whose cost. In 1709, Nicholas Rowe published the first attempt at a "life" of Shakespeare. This was mainly composed of gossip and tradition, but his edition of the plays is interesting if only for the fact that he included an engraving of the monument substantially the

same as that shown by Dugdale, who was a Warwickshire man, and well acquainted with Stratford-on-Avon. The alteration of the bust and monument took place in 1749. In 1746, the Rev. Joseph Greene of Stratford noted that the monument had become "much impaired and decayed" and a performance of "Othello" was given in the Town Hall to assist in raising funds for "repairing and beautifying it." Unfortunately the work was carried out with that utter disregard of truth which was characteristic of the 18th century, especially in matters Shakespearean. A Mr. John Hall was given a free hand and he reconstructed it according to his own fancy. The late Sir George Greenwood in his book, "The Stratford Bust and the Droeshout Engraving" (1925) pointed out that in doing so he committed the anachronism of giving Shakespeare a moustache in the fashion of the dandies of the Court of Charles 11, and not prevailing until some forty years after Shakespeare's death. Even the most ardent bardolaters are disgusted with the present effigy. Professor J. S. Hart, has accurately described it thus,—"The skull has the smoothness and roundness of a boy's marble, and about as much expression. The cheeks are puffy and spiritless ; the moustaches are curled up in a manner never found except in some city exquisite. Finally, the expression of the eyes, so far as they have any, is simply that of easy rollicking good nature, not overburdened with sense or intellect."

As for the Droeshout engraving, the following observations by eminent Shakespeareans have been made, among many of a similar nature :

> "A hard wooden thing."
>
> *Richard Grant White.*
>
> "Unlike any human being."
>
> *Norris, "Portraits of Shakespeare."*
>
> "The hair is straight, combed down the sides of the face, and bunched over the ears ; the forehead is disproportionately high ; the top of the head bald ; the face has a wooden expression accompanied by an idiotic stare."
>
> *Appleton Morgan.*

The Bust in Stratford-on-Avon Church, as it is to-day



The earliest representation of the Bust, in Dugdale's "Warwickshire," published 1656

It will be seen, therefore, that we have no data upon which we can form the slightest idea of Shakespeare's physical characteristics, and this can only be based upon scientific examination and measurements of his remains.

The inscription on the monument bears the curious mistatement that the body lies "plast within this monument." Actually, he is assumed to be buried beneath the chancel floor with one other grave intervening between it and the monument.

The well-known lines ending with "curst be he that moves my bones" must not be taken seriously. Similar maledictions appear on many 17th and 18th century tombs especially in churches where charnel-houses existed. If the "curse" is feared by the superstitious, it can be negatived by the employment of female work, for it only applies to the male sex! Moreover, if Shakespeare were exhumed there would be no necessity to move his bones elsewhere.

Apart from the question of whether or not he had the abnormal characteristics of the Droeshout engraving, skilled investigation would decide the much-debated argument as to Shakespeare's lameness to which there are two allusions in the Sonnets. There is, however, a mystery attaching to the grave, for Dr. Ingleby reports that in the year 1796 it was actually broken into in the course of digging a vault in its immediate proximity ; and about the year 1830 the slab over the grave having sunk below the level of the floor was removed and replaced with a fresh stone. Neither on the original, nor on the present slab, was any mention made of his name, the inscription being confined to the four doggerel lines containing the "curse."

When Washington Irving visited the church in 1815, the sexton told him that when digging an adjoining grave a hole was knocked into Shakespeare's. He said that "he made bold to look into the hole, but could see neither coffin nor bones ; nothing but dust." This may refer to the occasion in 1796, mentioned by Dr. Ingleby.

Opposition to the proposal to open the grave is sure to arise in the name of "sacrilege," but this would surely be foolish. Innumerable modern instances can be given where exhumations from kings to commoners have been

carried out in the interests of scientific, historical and criminal investigations.

Bodies of famous men have been removed to resting places fitting their contributions to the arts and sciences, and others among the great ones of the earth from obscure graves to cathedrals.

The tomb of Richard II in Westminster Abbey was opened by order of Dean Stanley in 1871, when it was ascertained that the King was not murdered, according to the chronicles and Shakespeare, by being struck down with an axe in the dungeon at Pontefract. The colour of the hair and beard and the facial features having been preserved through the leaden shell being airtight, were much as they had been in life.

In 1797, the coffin of King John at Worcester was opened. This disposed of a tradition that he was buried while still alive after being poisoned at Swinstead Abbey. The body was in a natural position—a monk's cowl covering the head.

Charles I's coffin at Windsor was ordered by the Prince Regent to be opened in 1815. The sealed shell had preserved the features, and a sketch was made of the head. Dean Buckland of Westminster Abbey ordered Ben Jonson's coffin to be opened, but the stupendous blunder was made of not taking measurements of the skull etc.

Other instances include Burns in March 1834, with the consent of his widow, when a cast was taken from the head of the poet. Raphael in 1833, in order to set at rest a question of identity. When identified a cast was made from the skull. Schiller's bones were rescued from a pauper's grave to give them an honourable sepulture. Who can doubt that if Mozart's remains could be found there would be any hesitation in removing them from the obscure common grave to Salzburg Cathedral ?

Is it not worth while making an effort to secure evidence as to the resemblance and other physical details of him who "was not of an age but for all time ?"

Remains which have lain in the grave for a far longer time than Shakespeare have been discovered in a state of comparative perfection.

R. L. Eagle.

BACON, SHAKESPEARE AND NASHE.

By W. S. MELSOME.

On page 28 of the January issue of 'Baconiana' I recorded quotations from Bacon and "Shakespeare" showing their interest in "slippery standers." Two of them were as follows :—

"The standing is slippery, and the regress is either a downfall, or at least an eclipse, which is a melancholy thing."

(Essay XI)

"Which when they fall as being slippery standers,
The love that lean'd on them as slippery too"

(Troilus, III, 3. 84)

As to an eclipse, which is a melancholy thing :—

Bacon seems to have regarded the fall from power, or the death of a person "of great place," as an eclipse. He writes to Queen Elizabeth *"that I never live to see any eclipse of your glory"*

(Life II, p. 160).

Writing of another queen of the same name (one of the foundresses of Queens' College, Cambridge) he says, *"She had ENDURED a strange eclipse."*

(Hist. Hen. VII).

After the death of Queen Elizabeth the 107th sonnet was written, and the author of it tells us,

"The mortal moon hath her eclipse ENDURED ;"

for "Men" (and women too) "must ENDURE their going hence even as their coming hither"

(Lear, V. 2. 9).

If anyone wishes to understand this sonnet he should read "The Beginning of the History of Great Britain." (Works VI, p. 276, sq).

"As an account of the temper of men's minds at James's entrance, it is complete ; and in my judgement one of the best things in its kind that Bacon ever wrote."

(Spedding)

It is certainly more complete than the first paragraph of the prefatory epistle to James in the A.V. Bible of 1611, which is like Bacon in style ; and where Elizabeth is not "the

mortal moon," but the "Occidental Star":—"That upon the setting of that bright Occidental Star,* Queen Elizabeth of most happy memory some thick and palpable clouds of darkness" ("*Like the Egyptian darkness, a gross and palpable darkness that may be felt,*"—Bacon, Life V, p. 303) "would so have over-shadowed this land, that men should have been in doubt which way they were to walk" (Bible letter) ; ("More puzzled than the Egyptians in their fog," —T. Night, IV, 2. 48). "And it came between the camp of the Egyptians and the camp of Israel ; and it was a cloud and darkness to them." (Exod, XIV. 20).

Not only were there "thick and palpable clouds of darkness" at the end of Elizabeth's life, but also a "cloud of darkness" at the beginning ; thus : "When heaven shall call her from this cloud of darkness" (*Baptism of Elizabeth*, H8, V. 5. 45). But there is no "palpable darkness" here ; indeed, the word "palpable" combined with "darkness" is not easy to find. I cannot find it in the A.V. Bible, nor in the plays. Where, then, do Bacon and the author or the Bible letter fetch the word "palpable" from ? And how came Nashe to write "*that palpable darkness*" (Vol. 1, p. 156, Grosart)? Surely they must have fetched it from "palpari" in the Latin Bible (Exod, X, 21),—'sint tenebrae super terram Egypti tam densae ut palpari queant." (That there may be darkness over the land of Egypt, even darkness which may be felt." (A.V. Bible) ; but it is even more certain that "sick interpreters" (H8, 1. 2. 82) was borrowed from "interpretari" in Tacitus (Hist. II, 39). The passage in Tacitus is misquoted by Bacon in his 15th Essay, and I have dealt with it elsewhere.

"Gross and palpable" is common enough in Bacon's works and also in the plays ; and Nashe writes, "*Because they cannot grossly palpabrize or feel God with their bodily fingers, confidently and grossly discard him*" (Vol. IV, p. 174)

When Gloucester lost his eyes and was in complete darkness, Lear said to him, "Yet you see how the world goes ;" and Gloucester replied, "I see it feelingly" (Lear IV. 6. 152) ; for he, like other blind men, must palpabrize

*"My father's dead."
"Heavens make a star of him !" (Pericles, V. 3. 69).

his way with a stick. The real Nashe died in 1601, and therefore could not have written the Bible letter ; so Bacon is left as the most probable author of it. Nor ought we to think this strange, for it was well known to the nobles and bishops that when members of parliament wished to send a petition to King James they employed Bacon to frame it for them ; and the bishops must have known that Bacon's name stood first in the list of those who were to revise the book of Common Prayer in 1604*(Life III, p.177); and when the translation of the Bible was completed in 1610 it was presented to James, but not published till a year later. At that time Bacon was the King's right-hand man and was said to be"the mark and acme of our language" (Ben Jonson's Discoveries, p. 38). It seems natural, then, that James should hand the translation to Bacon. This would account for "thick and palpable clouds of darkness" in place of "*gross and palpable darkness*," and when we meet with "Incline thine ear," as we often do in the A.V. Bible, it reminds us of "Dear Isabel . . . if you'll a willing ear incline" (Meas., V. 1. 450).

There are more than 200 reminders of Bacon in Measure for Measure, and that the author of this play borrowed from Bacon's explanations of Proverbs XII, 10, and Ecclesiastes X, 1. is so obvious that a schoolboy can detect it ; and as Bacon's explanations of these parables were not published before the 13th of October 1623 (De Aug. VIII, II), by which time "Measure for Measure" was in the hands of the printers of the "First Folio," it follows that the author of the play could not have seen the printed "De Augmentis" in time to make use of it. The only man that can borrow from a book before it is printed is the author of the book ; and as the author of the book was Francis Bacon, he must of necessity be the author of the play. William of Stratford died seven and a half years before the "De Augmentis" was published ; and as men do not read and write after death it follows that he could not have written "Measure for

*For the book of Common Prayer a sub-Committee (in the list of which Bacon's name stands first) was appointed to "Capitulate the alterations" and lay them before the committee in writing, "together with their own opinion of the said book." (Life III, p. 177).

Measure." If it were true that William of Stratford graced Ulysses' speeches in "Troilus and Cressida" with the "*apparel of words*" which has been put upon them, we should have thought that he of all others would have been called upon to grace the book of Common Prayer in 1604, and the Bible in 1611. What is it that makes the A. V. Bible more acceptable to so many old people to-day than the Revised Version which is more correct? It surely is because of the "apparel of words" which has been put upon it.

Bacon, "Shakespeare" and Nashe knew the Bible from beginning to end. Each thought they could, and did, teach the bishops how to make use of it. There are scores of passages in the plays which bring in the Bible, but nobody has ever yet discovered them without reading Bacon or Nashe or both. Ask any man who thinks he knows "Richard II," how many times the author brings in Proverbs XXV. 26 ; how many times Proverbs XII, 10 ; how many times Ecclesiastes X, 1 ; how many times Proverbs XXIX, 21 ; and he will not be able to tell you unless he has read with attention the works of Nashe but more especially the works of Bacon. When he has done this he will discover for himself without the help of any other man that Bacon was the principal author of the plays, and may come to the same conclusion as Ben Jonson who writes of Bacon thus: "But I have, and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever by his work one of the greatest men, and most worthy of admiration, that hath been in many ages" (Discoveries, p. 38).

But I wander away from Egypt where I wish to stay a little longer. Bacon speaks of "*Our sea-walls and good shipping*" (Life, II, p. 89), and "Shakespeare" writes of "Our sea-walled garden, the whole land" (R2, III 4. 43), and Nashe writes, "*Say thou art walled with seas, how easy are thy walls overcome*" (IV, pp. 171-2); "and the children of Israel went into the midst of the sea upon the dry ground ; and the waters were a wall unto them on their right hand, and on their left," (Exod XIV. 22). Certainly Bacon's "*Egyptian darkness*," and Shakespeare's "*Egyptians in their fog*" are borrowed from the same source, and this may be true of their "sea-walls" also.

Now let us return to the 107th sonnet. "My true love" probably refers to Bacon's work, which he thought would be ended by a civil war ; but when the prophets at home and abroad proved wrong and peace came instead of war, he thought he might continue his true love and make his name live for ever, but of this see later. Bacon is by far the best describer of the 107th sonnet ; indeed, there is scarcely a line in it that cannot be accounted for in his writings ; and all the passages quoted above, which contain 'slippery,' 'eclipse,' 'palpable darkness' and 'sea-walls' I attribute to the same man writing under those three different names which you will find on the outside sheet of the famous Northumberland MSS.—Bacon, Shakespeare and Nashe, about which I shall now give further evidence.

VIRTUE AND CUNNING

The words "virtue and cunning" were written by Caxton concerning John Tiptoft earl of Worcester who wandered during the reign of Henry VI in search of learning to Italy, had studied in her universities, and became a teacher at Padua, where the elegance of his Latinity drew tears from one of the most learned of the popes, Pius the Second.

Caxton can find no words warm enough to express his admiration of one which in his time "flowered in virtue and cunning". . . . "when I remember . . . his science and his moral virtue, me thinketh over great a loss of such a man considering his estate and cunning." (Green's Hist. Eng People. p. 292). Clearly cunning means learning and knowledge procured by the Earl's own virtue and industry ; and

Bacon "*What is procured by our own virtue and industry is greater good ; and what by another's or the gift of fortune a less*" (Bacon's Sophism XI, De Aug. VI, III).

The reasons are that,—

(*A*) "*In the gifts of fortune, there is no great certainty, but our own virtue and abilities are always with us*" (Ib.)

Shak. "Learning is but an adjunct to ourself
And where we are our learning likewise is."
(L.L.L., IV, 3. 314).

and that is why

"I hold it ever
Virtue and cunning were endowments greater
Shak. Than nobleness and riches ; careless heirs
May the two latter darken and expend ;
But immortality attends the former
Making a man a god."
(Pericles, III. 2. 26).

Nashe holds the same opinion, for he writes of those "*whom learning and industry hath exalted, whom I prefer before genus et proavos*" (Vol. II, p. 14-1592).

Genus means the stock from which we are derived, but sometimes noble birth (Horace) and proavus means a forefather or what Shakespeare calls a foregoer :—

"Honours thrive,
When rather from our acts we them derive
Than our foregoers"
(All's Well, II, 3. 142),
for

Nashe "*Every man winneth not by the nobility of the place nor his stock but by his virtue*"
(Vol. 1, p. 19).

On the other hand

"Where great additions swell's, and virtue none,
Shak. It is a dropsied honour"
(All's Well, II. 3. 134).

Compare Nashe :
"*Hydrophen conscientiam, a dropsie conscience*"
(Vol. IV, p. 149).

Nashe returns to "genus et proavos" again in Vol. III, p. 82; 1596 :—

"*Nam genus et proavos, et quae non fecimus ipsi,*
Vix ea nostra voco.
It is no glory of ours what our forefathers did,
nor are we to answer for any sins of theirs.
Demosthenes was the son of a cutler, Socrates
of a midwife ; which detracted neither from the
one's eloquence nor the other's wisdom."

Bacon continued :—

(B) "*Because what we enjoy by the benefit of others*

carries with it an obligation to them for it . . . Nay, when the Divine Providence bestows favours on us, they require acknowledgement and a kind of retribution to the Supreme Being. (Sophism XI).

And even

"In common worldly things 'tis call'd ungrateful,
With dull unwillingness to repay a debt,
Which with a bounteous hand was kindly lent :
Much more to be thus opposite with heaven,
For it requires the royal debt it lent you."
(R3, II, 2. 91).

The Nashe equivalent is :

"*There is no giving but with condition of restoring*"
(Vol. VI, p. 160).

As to virtue and cunning procuring immortality :—

"*Leaving the vulgar arguments, that by learning man excelleth man in that wherein man excelleth beasts : that by learning man ascendeth to the heavens . . . . where in body he cannot come.*"
(Adv. I. VIII. 6.)

"*Heaven itself is but the highest height of Knowledge*"
(Vol. I, p. 61) ;

and

"*Science hath no other enemy but the ignorant*"
(Vol. I, p. 52).

"*Scientia non habet inimicum praeter ignorantem*"
(Life II, p. 12).

(Science has no enemy but the ignorant).

"Ignorance is the curse of God,
Knowledge the wing wherewith we fly to heaven."
(2H6, IV. 7. 78).

"*It is learning and knowledge which are the only ornaments of a man.*"
(Vol. I, p. 50).

"*Knowledge which is not only the excellentest thing in man, but the very excellency of man.*"
(Life II, p. 10)

"*The mind is the man, and knowledge mind. A man is but what he knoweth.*"
(Northumberland MSS., Burgoyne p. 13 "The Praise of Knowledge")

Shak. "*Learning* is but an adjunct to ourself,
And where we are our learning likewise is."
(L.L.L., IV. 3. 314)
See previous Bacon (A)

Bacon "*Pardon me, it was because almost all things may be indued and adorned with speeches, but knowledge itself is more beautiful than any apparel of words that can be put upon it.*"
("The Praise of Knowledge"
See Burgoyne p. 14)

Bacon continued :—

"*Let us conclude with the dignity and excellency of knowledge and learning in that whereunto man's nature doth most aspire, which is immortality and continuance; for to this tendeth generation, and raising of houses and families; to this tend buildings, foundations and monuments; to this tendeth the desire of memory, fame, and celebration; and in effect the strength of all other human desires.*''
(Adv. I. 8. 6.) :

Shak. ("The huge army of the world's desires" L.L.L., I. 1. 10).

Bacon "*We see then how far the monuments of wit and learning are more durable than the monuments of power or of the hands. For have not the verses of Homer continued twenty-five hundred years, or more, without loss of a syllable or letter; during which time infinite palaces, temples, castles, cities, have been decayed and demolished?*"
(Adv., I. VIII. 6.)

As to memory, fame and eternity :—

Shak. "Let fame, that all hunt after in their lives,
Live register'd upon our brazen tombs,
And then grace us in the disgrace of death;
When, spite of cormorant devouring Time,
Th' endeavour of this present breath may buy
That honour which shall bate his scythe's keen edge,
And make us heirs of all eternity."
(L.L.L., I. 1. 1.).

Nashe "*Some elaborate polished poem which I will leave to the world when I am dead to be a living image to all ages*"
(Nashe II, p. 64 ; 1592) ;

and, having done this, then

"Death to me subscribes,
Since spite of him, I'll live in this poor rhyme,
. . And thou in this shall find thy monument,
When tyrants' crests and tombs of brass are spent"
(Sonnet 107).

hak. As the earl of Worcester "became a teacher in Padua"; so,

hak. "I do present you with a man of mine (Hortensio) cunning in music and mathematics to instruct her (Katharina) fully in those sciences"
(Shrew, II, 1. 55).

And as the earl of Worcester "studied in Padua", and "flowered in virtue and cunning"; so, this young scholar (Lucencio) that hath long been studying in Rheims; as

hak. cunning in Greek, Latin, and other languages, as the other in music and mathematics"
(Ib., II. 1. 79).

With few exceptions

hak. "Time's the king of men
He's both their parent, and he is their grave"
(Pericles, II. 3. 45);

but Nashe, "Shakespeare" and Bacon thought that by learning and knowledge a man might ascend to heaven and so procure immortality.

The word "foregoer" is not used elsewhere in the plays, and "All's Well" was not acted or printed before November 1623. Nashe's "proavus" which means a forefather" or a "foregoer" was printed in 1592. (31 years before Shakespeare's "foregoers"). It is a strong piece of evidence that Bacon, Shakespeare and Nashe knew each other uncommonly well.

The quotations from Nashe's first volume are taken from *The Anatomy of Absurdity*, the latter part of which is but an embryonic edition of *The Advancement of Learning* of 1605. It was printed in 1589.

Let us now consider "Poesy Parabolical."

Nashe. "*I account of poetry as of a more hidden and divine kind of philosophy, enwrapped in blind fables and dark stories*" (Vol. I. p. 36).

Bacon. "*The history of parables . . . which is divine poesy*"
(Adv., II. 2. 1).

Bacon. *"Poesy parabolical . . . when the secrets and mysteries of religion, policy, or philosophy, are involved in fables or parables. Of this in divine poesy we see the use is authorised."* (Adv., II. 4. 4.)

Shak. "Thou shalt never get such a secret from me but by a parable" (T. G. Verona, II. 5. 40)

Shak. "There is a mystery—with whom relation
Durst never meddle—in the soul of state ;
Which hath an operation more divine"
(Troilus, III. 3. 201).

Nashe. *"Did not Virgil under the covert of a fable, express that divine mystery, which is the subject of his sixth Eclogue ?"* (Vol. I. p. 40).

"I could send you to Ovid, who expresseth the general deluge . . . in the fable of Deucalion and Pyrrha" (Ib.)

Twenty years later (1609) Bacon records the fable of '*Deucalion and Pyrrha*' in his 'Wisdom of the Ancients'

Nashe. *"The secrets of God must not be searched into"*
(Vol. II. p. 218).

Bacon. *"We ought not to attempt to draw down or to submit the mysteries of God to out reason"*
(Adv. II. 6. 1.)

Shak. "Those mysteries which heaven will not have earth to know" (Coriol., IV. 2. 35).

Look through the above quotations again, and you will find that each man uses the words 'parable' or 'fable', 'divine,' 'secrets' and 'mysteries' either in singular or plural.

Observe again, in the next page, how "Shakespeare" weaves Ecclesiastes X. 1. for the second time into the history of Richard II ; but in such a way that no man could detect it without the aid of Nashe.

Bacon. *"All precepts concerning Kings are in effect comprehended in those two remembrances, "Remember thou art man ;" and "remember thou art God."*
(Essays XIX).

Nashe. *"Kings are gods on earth, their actions must not be sounded by their subjects"*
(Vol. II, p. 218).

"And shall the figure of God's majesty (Richard II) . . . Be judged by subject and inferior breath ?"
(R2, IV. 1. 125)

Duchess of York to King Henry IV :

"A god on earth thou art" (R2, V. 3. 136).

"*Simonides*" *to*" *Pausanias King of the Lacedemonians*,"

"*Remember that art a man.*" (Vol. I. p. 47)

Pausanias scorned this speech, but later while starving in prison he cried, "*O my friend of Coeos would God I had regarded thy words.*" (Ib.);

but "*Good COUNSEL is never remembered nor respected till men have given their farewell to felicity*" (Ib.

"Then all too late comes COUNSEL to be heard
Where WILL doth MUTINY with WIT'S regard"
(R2, II. 1. 27) ;

for "*When WIT gives place to WILL, and REASON to affection, then folly with full sail launcheth forth*"
(Vol. I. p. 27) ;

and when folly launcheth forth of a man that is in reputation for wisdom and honour it causes his name to yield an ill odour, even "*Sicut muscae mortuae foetere faciunt unguentum optimum*" (even "as dead flies cause the best ointment to stink—De Aug. VIII. II. parabola XI). This is Bacon's own version of Ecclesiastes X. I, which differs from all other versions ; but without Nashe as a guide we might never have suspected that the author of Richard II had this same parable in mind while writing, "Where WILL doth MUTINY with WIT'S regard."

The "*MUTINIES and seditions of the affections*" may be found in the 'Advancement of Learning' (II. 18. 4—1605) and why it is that the affections commonly override REASON ; in other words why "*WIT gives place to WILL and REASON to affection*" as they did in the case of "*Pausanias King of the Lacedemonians*" and Richard II, King of England. Did not Richard II scorn the speech of his dying uncle, just as Pausanias scorned the speech of Simonides ? And did they not both bid farewell to felicity and languish in prison till death had mercy on them ?

Bacon. "*In this third part of learning, which is poesy, I can report no dificience . . . But it is not good to stay too long in the theatre*" (Adv., II. 4. 5).

Nashe. "*That we dwell not so long in Poetry, that we become pagans*" (Vol. I. p. 72)

Nashe. "*As for lighter studies, seeing they are but the exercise of youth to keep them from idleness, and the preparation of the mind to more weighty meditations.*" (Vol. I. pp. 71-2

Bacon. "*Let us now pass on to the judicial place or palace of the mind, which we are to approach and view with more reverence and attention*" (Adv., II. 4.5).

There are in the brain two forts or fortresses. One is very old and exists in animals including man. This is Bacon's "fort of the affections"—Love, Envy, Anger and Fear. In the upper part of the brain there is a more modern fort which is not yet completed. This is the fortress or "fort of reason." These forts are continually at war by day and by night. The unruly fellows down stairs are ever bombarding the fort of reason up stairs, with their importunities, until at last reason gives way to the affections from sheer want of sleep, then folly with full sail launcheth forth. The true reason is, according to Bacon, that men think too much of the present and not enough of the future. "Then all too late," etc.

In that magnificent book, edited by Frank J. Burgoyne which gives us a facsimile copy of all the manuscripts that were discovered in Northumberland House, Charing Cross in 1867, there is an essay by Bacon in "*Praise of Fortitude*," in which he says, "*Thus is fortitude the marshal of thoughts, the armour of the will, and the FORT of REASON.*" The date of this essay is 1592. In the Hamlet quarto of 1604 we come upon "the pales and FORTS of REASON." In 1614 Bacon spoke in the House of Commons ; "*Mr. Speaker, I know of but two forts in this house that the King ever hath, the fort of affection and the FORT of REASON.*"

"FORT of REASON" seems to have been peculiar to Bacon in the times of Elizabeth and James I, and REASON is Bacon's prescription for subduing the "*PASSIONS which are indeed the sicknesses of the mind*" (Life II. p. 7) :—

"*Physic hath no more medicine against the disease of the*

body than REASON hath preservatives against the PASSIONS of the mind." (Life II, p. 8.)

Action and reaction are equal and opposite; or as Bacon says, "*Force maketh nature more violent in the return*" (Essay 38).

Again :—

"*The force with which an agent acts is increased by the antiperistasis* (reaction) *of its opposite.*" (De Aug. III. 1) and "*Every passion grows fresh, strong and vigorous by opposition or prohibition as it were by reaction or antiperistasis.*" (De Aug. II. XIII).

And here is an excellent example of it :—

"His unjust unkindness that in all REASON should have QUENCHED her (Mariana's) love hath, like an impediment in a current, made it more violent and unruly."
(Meas. III. 1. 250).

"As all impediments in fancy's course
Are motives of more fancy"
(All's Well, V. 3. 214)

"The current that with gentle murmur glides
Thou know'st, being stopp'd impatiently doth rage ;
But when his fair course is not hindered
He makes sweet music with the enamell'd stones."
(T. G. Verona, II. 7. 24)

"So is it in the music of men's lives" (R2, V. 5. 44)

Love and Anger are two of the strongest passions, and just as REASON should have QUENCHED Mariana's love so should anger be quenched by REASON : –

"Anger is like a full hot horse . . .
Be advised :
I say again, there is no English soul
More stronger to direct you than yourself.
If with the sap of REASON you would QUENCH,
Or but allay, the fire of PASSION." (H8, I. 1.)

By opposition Edward the third's love, like Mariana's, became more violent and unruly : for he says

"I cannot beat
With REASON and reproof fond love away."
(II. 1. 291)

Yes, you can, says Shakespeare "If with the sap of REASON you would QUENCH, or but allay, the fire of PASSION."

We see, then, that Bacon would prescribe REASON as a preservative against the passions or sicknesses of the mind and "Shakespeare" would quench them with REASON, as in Sonnet 147, where he says his "love" (or passion) "is as a fever," and REASON the physician whose "prescriptions are not kept" and so the condition becomes "desperate" and "past cure."

My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care.

We come now to the strongest fortress of the affections which is FEAR.

Bacon. "*There is nothing in nature more general or more strong than the fear of death.*" (Life, II p. 9).

Shak. "Of all base passions fear is the most accurst." (I Hy 6, V. 2, First Folio).

Bacon. "*If many have conquered passion's chiefest and strongest FORTRESS it is lack of understanding in him that getteth not an absolute victory.*" (Life II, p. 9)

Bacon. Although "Fortitude" is the "fort of reason," yet "*fortitude is not given to man by nature but must grow out of discourse of reason.*" (Life II, p. 10), by which Bacon means "*discourse according to reason.*" (Sylva Sylvarum).

As to reason and fortitude :—

Bacon. "*Clearness of judgment . . . . leadeth us to fortitude.*" (Life II, p. 9)

Shak. And "Defect of judgment is oft the cause of fear." (Cymb., V.2, First Folio).

For the rest see "Baconiana" (April 1939).

The "History of Edward III" comes in "The Shakespeare Apocrypha" where it ought not to be ; for it was obviously written by the same man that wrote *Richard II and Measure for Measure.*

To be continued.

SOME OBSERVATIONS UPON A LETTER OF ADVICE SENT BY FRANCIS BACON TO THE EARL OF ESSEX.(1)

By F. H. ANGOLD, F.R.A.I., F.Z.S.

That the particular letter sent by Bacon to Essex at the zenith of his career is of importance there can be no doubt. Of its relevance to historical research its value is perhaps less obvious. Studied in the light of its Elizabethan background its full significance becomes apparent. At the time it constituted a warning to its recipient ; it is not without its lessons for us in the present age.

The letter marks an epoch, it symbolised the parting of the ways, and was the culmination of the devotion of Bacon for his patron Essex. For the writer asks Essex "whether you have taken hurt at anytime by my careful and devoted counsel" (2).

These two characters had been reared in a similar atmosphere, both entered Cambridge when quite young ; in each case some years before the required age fifteen had been reached. Essex went up at the age of ten and Bacon when some two years older ; the latter afterwards at the age of twenty one being admitted as an outer barrister of Gray's Inn. Bacon was the senior of Essex by some seven years.

A heavy mist beclouds the chief characters, controversy rages strong concerning the attributes of the principals. Was Bacon a mere sycophant, or how is one to explain his later action towards Essex ? It is not the intention of this paper to revive old controversies, but to make some observations upon one item in particular, namely, the letter sent by Bacon to Essex, conveying a warning which the latter to his cost failed to regard.

In another letter to Essex, which one writer considers

(1) October 4th, 1596. see Letters and Life of Francis Bacon James Spedding, 1862, vol 2. 40-45.
(2) do. do. page 40.

"one of his most ambiguous letters", (1) Bacon includes the text, "obedience is better than sacrifice." Essex passed to his execution, and though Bacon was permitted to die a natural death he suffered all the infamy attendent upon the deprivation of office. Bacon and Essex were alike in the sense that their fall came at the climax of their respective careers. It was only just before his fall that Jonson had sung of Bacon ;

> "whose even thread the Fates spin round and full out of their choicest and their whitest wool." (2)

We are not, and may never be, in a position to fully understand and therefore appreciate, the true measure of these respective personalities. In this paper it is the purpose only, to study the chief characters and to observe the essential differences in so far as they affect the historical aspect. The pivot on which all turns is the death of Essex. The question arises whether, having taken fully the advice given to him by Bacon, and acting upon it consistently, his life would have been spared, and incidentally the course of history been very different from that which we know today. There is always the possibility that Essex might have become the consort of Elizabeth. Against this possibility, is the view recently put forward, that Essex was himself the son of the Virgin Queen. (3). In opposition to this view, is that expressed in another quarter, offering as an explanation of the apparent virginity of Elizabeth, "a deeply seated repugnance to the crucial act of intercourse. This writer goes on the say ;

> "Everything points to the conclusion that such the result of the profound psychological disturbances of her childhood—was the state of Elizabeth." (4).

It is possible to speculate that had Essex not suffered execution, or at least as early as he did, whether Bacon would the sooner have achieved his ambition long deferred to become Attorney-General.

The character of Elizabeth may be difficult to understand

(1) Francis Bacon, H. C. O'Neill. The Great Tudors, 1935. 631
(2) History of the English People, J.R. Green 1902 Ed., page 491
(3) The Marriage of Elizabeth Tudor. A. Dodd, 1940. 16
(4) Elizabeth and Essex. L. Strachey, 1940. 31

but of this we may be sure, she was a monarch in the absolute sense. No person, however great could be tolerated who might tend to usurp her popularity. Being a woman, and at least figuratively speaking the weaker vessel, any consort would tend to weaken her position. This was the danger constituted by Essex as Bacon saw it and sought to warn Essex.

> "A man of a nature not to be ruled ; that hath the advantage of my affection and knoweth it ; of an estate not grounded to his greatness ; of a popular reputation ; of a military dependence : I demand whether there can be a more dangerous image than this represented to any monarch living, much more to a lady and of her Majesty's apprehension ?" (1).

Elizabeth was the child of Henry and as a result suffered undoubtedly from a fear psychosis, any opposition must be banished. Fear breeds suspicion, and suspicion engenders hate. Essex symbolised a potential danger to Elizabeth, and even if it was physically compatible for Essex to share with her the throne of England, there was every reason to suspect that he and not Elizabeth would become virtual ruler. In this connection we observe the moral for the present age of dictatorships. The absolute ruler must be the sole occupant of the stage, he alone must bask in the full glare of the limelight, and his, and his alone must be the curtain call. In the age of Elizabeth tolerance in its true sense was unknown, although the seeds for its growth were already sown. Bacon and Essex must be viewed in the light of Elizabeth, she was the symbol of their fate. At one time it had been the privilege of Bacon to bask in her favour, while Essex it would seem occupied a place in her affections to the end of his days. To Elizabeth the throne was the all important issue, for its safety she was prepared to forfeit her own happiness, in the interests of its security Essex was sacrificed.

Looking back one is able to discern the contending

(1) Letters and Life of Francis Bacon, James Spedding, vol. 2, page 41.

emotions which swayed the minds of the principals in the drama. Elizabeth scarcely knowing her own desires, Essex heedlessly plunging to his doom, while Bacon looks on with his cold and calculating manner, acutely conscious of the casting of the die, yet seeking to warn his patron of his impending fate.

That Bacon, whatever his detractors may say to the contrary, did take this step history bears witness, and while the course mapped out for Essex by Bacon may have been quite beyond the nature of Essex to pursue, none the less the attempt was made and in the words of Lytton Strachey ;

> "No advice could have been more brilliant or more pertinent." (1).

Bacon's advice was to let well alone, there must be no further seeking for greater fame or fortune, but a readiness "to take all occasions, to the Queen, to speak against popularity and popular courses vehemently and to tax it in all others." (2).

It was all the more remarkable that Bacon should utter his warning when he did, for at the time Essex was basking in the fame that success had heaped upon him. It is obvious that Bacon saw beyond the immediate present, and was able to discern in the present glory surrounding his patron, the seeds of ultimate destruction and oblivion. Herein lie the marked difference in the two men, a difference which coloured the whole of their respective lives.

On the one hand Essex was impetuous, whereas Bacon was calm. Essex must rush forward to the speedy achievement of his ambitions, while Bacon must, and could wait until time should bring his just deserts.

Essex was the adventurer, casual, flippant. At no time was this characteristic more apparent than when at a loss to know how to compensate his friend Thomas Bodley for his failure to secure the office which he had hoped to obtain for him, he suddenly remembers the library of Bishop Jerome Osorius which earlier on one of his expeditions he

(1) Elizabeth and Essex, L. Strachey, page 121.
(2) Letters and Life of Francis Bacon, James Spedding, vol. 2. 40-45.

had plundered. This is the thing for Bodley, and to him it came and formed the nucleus of the famous Bodleian. In contrast to Essex, Bacon was cool and calculating ; of even greater importance is the fact that he was the trained barrister, to which was added a long experience of parliamentary procedure. To Essex with the present all rosy and glorious, there could be little thought of the future ; with Bacon, able to bring into practice his previous experience, it was the right time to prepare for the days that lie ahead. Thus it was that he was able to see the shadows of coming events cast upon the path of Essex and took the pains to warn him of his danger. As to whether he himself was at all optimistic of the result of his efforts it is impossible for us to say ; we are left to speculate as we may feel disposed. Of this there can be no doubt ; he was faithful in discharging the duty he conceived to be laid upon him. That he felt a measure of contentment is indicated from the closing words of the letter, "So I rest."

Bacon was not only the barrister and the parliamentarian ; he was also a psychologist. He alone among the actors on the stage, had the ability to diagnose the symptons and understand the portents of the time. He was able to estimate the manner in which Elizabeth would act towards her erstwhile favourite, and who can doubt, that he was able also to visualise the manner in which Essex would respond to his warning. The fact that in full view of such knowledge he gave the warning, lends support to the belief that Bacon possessed a genuine affection for his patron, and did not merely regard him as such. This is of importance in view of his attitude at the time of the trial and execution of Essex.

It must have been obvious to Bacon that the throne was the central feature in the life of Elizabeth, and that anything however dear which tended to affect it in any way would be sacrificed to its well being. Knowing this and having done all in his power to warn Essex, his later actions are at least to be understood ;

> "Chiefly the mould of a man's fortune is in his own hands." (1).

(1) Essays No. 40 of Fortune.

The warning given to Essex in another letter to which reference has already been made, seems to have been carried out by himself, "obedience is better than sacrifice."

The full extent of the complications which disturbed the Elizabethan way may never be understood. The writer referred to earlier in this paper suggests that Bacon was in actual fact the brother of Essex and that both were the children of Elizabeth. (1). Whatever the actual relations were which linked together the three chief characters, they represent three aspects of the human being. Elizabeth with her intense devotion to, and patriotism for her country ; Essex with his love of adventure and regard for chivalry ; Bacon possessing the ability to assess a given situation and to know how certain individuals would react to such circumstances.

All three types are still to be found, and although in more recent times we have come to know and value the wisdom of tolerance, there are those who would seek to revive the older ideas of despotic domination. In such times it is of value to reflect upon the historical significance of such characters. The lesson which appears to emerge from the foregoing observations is that, while there may always lurk those dangers to the peace and safety of the individual, there will always be those who are able to discern the presence of danger and warn accordingly. It is equally true, human nature being what it is, that it remains doubtful as to whether the warning being given will ever be heeded ;

> "The world's a bubble ; and the life of man
> Less than a span. . . . . .
> Who then to frail mortality shall trust,
> But limnes the water, or but writes in dust.
> What then remains, but that we still should cry,
> Not to be born, or being born, to die."(2)

---

(1) The Marriage of Elizabeth Tudor, A. Dodd, 15-16.
(2) The World. (Wotton's Reliquia, 1672).

A CONCEIT OF SOMEWHAT RIDICULOUS.

By Alicia A. Leith.

"Diversity of gifts but the same spirit" (1 *Cor.* XII. 4).

"His Lordship" says Francis Bacon's editor (Dr. William Rawley) made a collection of apophthegms, Anecdotes, Short Stories full of fun, humour and wit—and more than that, "hot i' the mouth" (T.N. A ii. S 3. L 119) which the world at large consider the very antithesis of Bacon.

In opposition to this verdict Bacon himself makes the plain statement:—"I have been merry withall" (de Aug), while Shake-speare (Poet), always running in double harness with Bacon (Prose writer), sweetens his dose of physic and blunts the sharpness of his satire with excellent wit.

One of Bacon's apt and "merry tales" quotes Democritus:— "Truth did lie in profound pits, and when it was got it needed much refining."

A pertinent remark of Bacon throws light on himself as the merry jester and on jocund Shake-speare saying — "A jest is many times the vehicle of truth which could not otherwise have been brought in." (de Aug, VI, III; Exempla Antithetorum).

Truth was at the bottom of Shake-speare's and Bacon's well-doing. With exquisite appreciation of eternal truth our author has delightful use for the jests pungency, savouring the mediocre of daily life.

The right to call Elizabeth's legal counsellor and James' Lord High Chancellor "Merry Bacon" is proved by his own confession:—"Give me leave to be merry" says Bacon "however the world goeth with me." (letter to Buck). Adding in another place:— "A jest is the orators altar.' (de Aug. VI, III); and again "Good to be merry and wise.' (Promus). Commendation is Bacon's for jest and jester, while he specially counsels the earnest (by which he would have us understand, the gravest and the more serious)

"to be mingled with a jest." (De Aug, VI. III) He is eager to plead that :— "God sendeth fortune to fools" (Promus). Fools, jesters, clowns are his care.

The Poet and the Prose Writer both make apparent folly a door for wisdom. One at heart they each cry :—"God give you joy" while M.S.N.D., A.I.S i holds a potent plea:— "Go stir up youth to merriment, awake the pert and nimble spirit of mirth." The "Tempest" adds :— "Beseech you Sir, be merry, you have cause (so have we all) of joy" (A II, S i).

Joy, the second gift of the Spirit, numerically speaking is a quality greatly in force in Bacon's prose and in Shakespeare's poetry.

Bacon confesses his witticisms are, many of them, "Too witty and above the heads of the proletariat" ; but, not omitting any, he explains :—"because they are vulgar, for many vulgar ones are excellent" (pref. to Apop). Which brings to mind Shake-speare's clowns' share in Bacon's scheme of education.

In Bacon's Preface to his Apophthegms (or merry tales) he uses a forcible plea for the laughables, it is to "magnetise the mean and flat."

In one of the stories a lady of the West Country gave entertainment to most of the gallant gentlemen thereabouts among others to Sir Walter Raleigh. This lady was a notable good housewife, and in the morning betimes she called to one of the maids and asked :—"Have the pigs been served ?" Sir Walter Raleigh's chamber was fast by the lady's so as he heard her. A little before dinner the lady came down in great state into the guest chamber, which was full of gentlemen. As soon as Sir Walter set eye upon her "Madam," said he, "are the pigs served ?" The lady answered :—"You know best what you've had for your breakfast."

Another story much to the point is :—"In chancery, at one time, when the council of the parties set forth the boundaries of the land in question by the plot, and the Counsel of one side said :—"we lie on this side my Lord," and the other part said :—We lie on this side, the Lord

Chancellor Hatton stood up and said "If you lie on both sides what would you have me to do ?"

It is interesting to find Bacon giving a reason for Touchstone's name in "As you Like it." In one of his jocular tales he writes :—"That gold is tried with the touchstone and men with gold."

A sample of his keen and forcible wit is from Cato major : "Wise men learn more by fools than fools by wise men." One of his stories tells how an Athenian orator said :—The Athenians will kill you if they wax mad." "They will kill *you* if they be in good sense" answered Demosthenes, much to Bacon's delight.

Tempting it is to add one other of the Bacon Tales. A certain friend of Sir Thomas Moore, taking great pains about a book which he intended to publish, being well conceited of his own wit (which no man else thought worthy of commendation), brought it to Sir T. Moore to peruse and pass his judgement upon it. He did so, and finding nothing therein worthy of the Press, said to him with a grave countenance "That if it were in verse it would be more worthy." Upon which words the friend went immediately and turned it into verse and then brought it to Sir T. Moore again who looking thereon said soberly :—"Yes, marry, now 'tis somewhat, for now it is in rhyme, whereas before it was neither rhyme nor reason."

Francis Bacon's wit takes serious shape. When one was speaking of such a reformation of the Church as would, in effect, make it no Church he said this to him :—"Sir the subject we talk of is the eye of England ; if there be a speck or two in the eye we endeavour to take them off, but he were a strange oculist who would pull out the eye."

Bacon's Secretary, Dr. William Rawley, finds it a matter of great wonder that, when his Lordship quoted his funny stories for transcription, he trusted entirely to memory "without turning any book."

Touchstone in "As you like it" (A I S ii) complains that "Fools may not speak wisely, what wise men do foolishly" in the hope "that men may grow wiser every day" (A I S ii). The same jesting philosopher instructs:— The

fool doth think he is wise, but the wise man knows himself to be a fool." (A. I. S).

The immortal Plays are not only sprinkled with fun and laughter, but plentifully watered with wit and wisdom.

Viola in Twelfth Night realises the value of the Lady Olivia's clown and says :— "This fellow" (or as she calls him elsewhere "this merry fellow") as brave as merry, "is wise enough to play the fool," and to do that well craves a kind of wit ; he must "observe the mood on whom he jests, the quality of persons and the time" (Twelfth Night A III S. i) The clown himself says :— "Better a witty fool than a foolish wit." T.N. A I. S v. Feste further cries "I wear my motley in my brain" (ibid A. I, S v.) Wisdom flows from Feste making him remark :—"I am *not* the Lady Olivia's fool," (ibid A. III, S. i.) He finds foolery doth walk about the earth ; like the sun it shines everywhere, and with as much disapproval as Bacon's bewails :—"There is no darkness but ignorance (A IV, S2.) ; and to foolish Malvolio he puts the question :—"What's the opinion of Pythagoras concerning wildfowl?" who answers "That the soul of our grandam might haply inhabit a bird" (ibid A. IV. S 2).

"Haply inhabit a bird"—Fly Leaves p. 95 informs us that the character of Malvolio was painted from William Fowler, (private secretary to Anne of Denmark). So the jest of the bird in the fowlers hand must not be disregarded or overlooked.

Feste continues the same jest:—"Remain thou still in darkness, thou shalt hold the opinion of Pythagoras ere I will allow of thy wit, and fear to kill a woodcock lest thou disposess the soul of thy grandam."

In Act 5 Sc 1. the fool attains his climax of philosopher. When the Duke asks :—"How dost thou, my good fellow?" he answers :—"Truly Sir, the better for my foes and the worse for my friends. They praise me and make an ass of me, my foes tell me plainly I am an ass, so that by my foes, I profit in the knowledge of myself, by my friends I am abused."

"Jesting merrily" was the Poet's duty and pleasure.

"Hold the sweet jest up" he says, "the mirth moving jests." feathering his arrows from the bow with the titles of "goodly," "merry," "earnest," "sweet," The author of the Plays was a "fellow of infinite jest."

King Lear's fool has a good share of wit and bravery. Courage indeed he has with a sincere desire to hold up the looking glass to the King and save him from worse—the typical serpent's tooth. It is always the great value of Shake-speare's fool to point the moral while adorning the tales with fun and laughter, while Lear's fool is as funny as he is serious and to the point.

A proof of it is here :—"Truth is a dog that must to kennel adding "Have more than thou showest, speak less than thou knowest, lend less than thou owest, ride more than thou goest, learn more than thou knowest." (Lear A 1. S.4.)

Acute Mercutio, strong upholder of Bacon's jest and its uses, through not a professional jester, has good share in punning :—"Follow me this jest," he says to Romeo "till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain" (R. & J. A 2. S.4.) thus speaking Bacon's thought "Consider the jest when the laugh is over" (de Aug).

"The laughable jest" ; "the merry fellow :" "mirth and laughter" ; "eyes in flood with laughter" ; "O, for the love of laughter" ; "the jest of laughter" ; one and all are the joy of the Immortal Plays.

Their Author takes care that the "jolly Briton" shall laugh from free lungs (Cymbeline A1. S.7.)

Francis Bacon's conceit of "somewhat ridiculous" is his great asset in his loving deal with pit and gallery, but everyone of his playgoers receives more than he suspects of seeds destined to bud and blossom to its good and. "All is well that ends well" says Bacon in his "Novum Organum for the proficiency and Advancement of Learning."

Divine and Human like a fountain of living spring he watered England's drama and its Forum desiring and believing that his Divine work would cause the drama of the future to cry "I'll follow Thee."

FRANCIS BACON'S CONNECTION WITH THE EMBLEM LITERATURE OF 16TH AND 17TH CENTURIES.

By L. BIDDULPH.

IT is a remarkable fact that Emblem literature and Emblem books which enjoyed such immense popularity during the 16th and 17th centuries have now passed into almost complete oblivion. Their very name conveys little or no meaning to the majority of readers outside the circle of the student of literature.

This oblivion is all the more striking when we realise that, according to the late Rev. Henry Green, M.A., no mean authority on the subject, the early emblem books delighted the Literati of their age; they were patronised by Popes, Emperors and Kings; they were illustrated with a superabundance of artistic skill and remain unsurpassed, even in modern times, for beauty of execution. Their spirit became so diffused amongst all ranks of the people as to call for translations into six or eight languages and for imitations wherever they were known.

At this point it may be of interest to cast a glance back at the origin of the emblem. The word in its Greek original signifies an "insertion" or "inlay" such as mosaic or Damascene metal work. One of the earliest references to the subject is to be found in Homer's description of the shield of Achilles.

Later, however, by an easy transition, the word emblem was applied to designs, figures and ornaments when placed on smooth surfaces, and as such ornamentation was often symbolical, the term emblem was applied to any painting, drawing or print that was representative of any action, of a quality of the soul, or of any peculiarity or attribute of character. In fact emblems were, and are, a species of hieroglyph, in which the figures or pictures, besides depicting the natural objects which they represented, were

LES
EMBLEMES MORAVLX ET MILITAIRES

Du Sieur

JACOB DE BRUCK ANGERMUNDT

Novellement mis en Lumiere.

A
STRASBOURG,
Par
Jacob de Heyden Graveur,
L'An. M. DC. XVI.

Ad Illustrē ac Generosum Dominum, D. Dn.
Jan-Bernardum Malezan, L.B. à Wartenberg
et Penecha in Milisech et Frevsana.

Alma licet virtus adversâ sorte prematur:
Pressa tamen victrix altius ire solet.
Pulchrius ut aurum doctâ micat arte politum:
Sic virtus tritus quo magis, clarâ nitet.

6

employed to express qualities of the mind, virtues and abstract ideas and all the operations of the soul.

Although the modern man and woman are inclined to regard these works as puerilities and out of date, such was not the opinion of men like Sidney, Spenser and Shakespeare, who did not disdain to employ them in poesy and dramatic art. Lord Bacon, too, was fully aware of the use to which the emblem could be put. Hear what he says in the *Advancement of Learning*, Bk. v, ch. 5, Wats, Oxford, 1640, speaking of the memory:—

"The art of memorie is built upon two intentions, pre-notion and emblem. we call prenotion a precision of endless investigation (to restrict the field of search). For when a man would recall anything to memory, if he have no prenotion or perception of that he seeketh, he searcheth indeed and taketh pains, rounding this way and that way as in a maze of infinity. but if he have any prenotion, presently (immediately) that which is infinite is discharged and cut off, and the questing of the memory is brought within a more narrow compasse; as in the hunting of a fallow deer within the park. Therefore it is evident that method helps the memory. So verses are sooner got by heart than prose,—. Bacon then goes on to define the emblem.

"Emblem deduceth conception intellectuall to Images sensible, and that which is sensible strikes more forcibly the memory and is more easily imprinted than that which is intellectuall. So we see that even the memory of beasts is stirred up by a sensible object, not by intellectuall. So you will more easily remember the image of a huntsman pursuing the hare, or of an Apothecary setting in order his boxes, or of a Pedant making a speech, or of a boy reciting verses by heart, or of a jester acting upon a Stage than the notions of invention, disposition, elocution, memory, action."

The foregoing has been quoted in extenso to show that Lord Bacon was fully alive to the potentiality of the Emblem and Emblem literature as an educative factor in his great scheme for the Advancement of Learning.

In 1616 an Emblem book was published at Strasbourg with a title page attributing the authorship to one Jacob de Bruck Angermundt. As this book is rarely found in a perfect condition and is moreover a very scarce book, the printed title is here reproduced in fascimile. (Fig. 1.) Perfect copies should also include supplementary verses in French or German explanatory of the plates which are engraved with Latin text beneath the emblem. A glance at the printed title at once reveals its Rosicrucian source, for there in the middle of the page dividing the title from the printer's and engraver's names is the perhaps not too well-known Rosicrucian emblem, described by Lord St. Alban himself in his work of *The New Atlantis*, namely, "a Cherub with drooping wings." This emblem formed one of the principal insignia over the litter in which the Father of the house of Solomon was carried. On proceeding to an examination of the plates of emblems one is immediately struck with the apt illustration offered by them of many of the maxims or poetic allusions or wisdom knots which are found scattered like flashing jewels throughout the entire fabric of Francis St. Alban's writings. The following emblems are described and reproduced to illustrate this:—

DE BRUCK, NO. 6.

A lily growing out of a heart surrounded by a stout hedge of thorns, with the motto "Vireseit vulnere virtus" (virtue is strengthened by wounding) and again—Sic virtus teritur quo mage, claranitet. The more virtue is afflicted the more brightly it shines.

BACON'S ESSAY ON ADVERSITY.

Virtue like precious odours is most fragrant when incensed or crushed. for prosperity doth best discover vice; but Adversity doth best discover Virtue.

See also Sylva Sylvarum Exper. 390. Most odours smell best broken or crushed Cp. Shakespeare.

Sweet are the uses of Adversity.

Ad Ill. et Generosum Dominum Dn. Josephum Kocsuczky L. B. ab et in Kocstrecz et Lablanicz.

Ut me Sors et Fata jubent sperare salutem
Nullam ut me videam non superesse dii
At sperabo tamen: donec spirabo. salutem
Spes mea namq; mihi Christus utramq; dabit.

Ad Illustres Generosum Dominum, Dn. Andream Kocsticzky Jun. L. B. à Kocstycz et Lublinicz, in Kosczeczin.

Regna, decus forma, gazas et robur, honores;
Quicquid est in precio vestus Sic Orbis habet:
Exoptine alij. Non est mortale. quod opto.
Illa cito pereant: Dei sine fine manet!

9.

DE BRUCK EMBLEM NO. 8.

A maiden with feet shackled seated on an anchor, holding a dark trefoil in her right hand. A beacon in the background and a man sowing. The motto runs:—

"dum spiro, spero." Whilst I live, I hope." And again "though Lot and Destiny forbid me hope for length of days secure, yet whilst I breathe I still will hope, for Christ my Hope is sure."

BACON, ADVAN. OF LEARN.: 1640, P. 53 BIS.

When asked what portion he reserved for himself: "Hope" said Alexander, as one who well knew that when accounts are cast up aright. Hope is the true portion and inheritance of all that resolve upon great enterprizes. This was Julius Caesar's portion, etc. —This was the portion likewise of Henry Duc de Guise" —. And the same was Francis Bacon's portion, he sowed for future generations of mankind."

DE BRUCK'S EMBLEM NO. 9.

A young woman sitting on a cubical stone looking at a ring held aloft in her right hand, whilst with her left she points to a Phoenix in its burning nest. In the right background are an Obelisk and a 5 storeyed step Pyramid or Castle. In the left back ground is a miser seated at a table counting his money, which a servant is bringing in sacks. In the left foreground is a stone slab inscribed with a Circle, square, triangle, pentalpha and the nos. 39 and 27. The motto reads "non est

BACON'S ADVANCEMENT, 1640, P. 63.

"Immortality and continuance, to this tendeth generation, raising of houses and families, buildings, foundations, monuments, Fame and in effect the sum and height of human desires, "but we see how far the monuments of Wit and Learning are more durable than the monuments of materiate memorials. Have not the verses of Homer continued more than 2500 years without the loss of a syllable or letter? during which time infinite number of Places, Temples, Castles,

mortale quod opto.'' I desire Immortality.

DE BRUCK'S EMBLEM, NO 10

Two hands issuing from clouds holding respectively a sword and a palm branch crossed in saltire. The sword blade is encircled with 4 bends of a rope, but the palm with 3 coronets:

The motto reads ''Virtute meremur honores'' (By virtue we win honour). ''The first path is virtue the other is vice. By virtue shall Fame come to thee and a crown, but from Vice countless losses.''

DEBRUCK'S EMBLEM NO 13

Fomes virtutis gloria (Glory is an incentive to Virtue).

In the foreground a young person blowing upon a kindled wick to increase the flame. In the background two knights jousting.

Oliver Lector's translation of ''fomes'' as ''touchstone'' is incorrect.

Cities have been decayed or been demolished.''

BACON'S ESSAY, NO. 55. OF HONOUR AND REPUTATION.

The winning of Honour is but the revealing of a man's Virtue.

ADV. OF LEARN. 1640, P. 58.

Xenophon to Falinus ''we have now but these two things left, our swords and our virtue, if we yield up our arms how shall we make use of our virtue?''

COLOURS OF GOOD AND EVILL BACON 1597

Table 3. —So Glory and Honour are as spurres to Virtue.

BACON ESSAY, NO. 36, OF AMBITION.

To take a souldier without Ambition is to pull off his spurs.

(*To be continued*).

Generoso Domino Carolo Schmid
a Freyssofen in Cunstat etc.

Prima via interitum signat, verum altera vitam,
Virtus prima via est, altera sed vitium.
Ex virtute tibi veniet laus, alti corona
Ex vitijs veniet seruitia dumna tibi.

Humillimo offert et D.D.
I. ab Heyden Iconograf.

Vt facile est leni candelam accendere flatu.
Cum pressus lychnus fumigat igne micans:
Mens Virtutis amans facili sic pectore motus
Concipit Heroum fortia facta sequi. 13

COULD BACON HAVE FOUND TIME?

One of the arguments frequently introduced into a discussion concerning Bacon as the author of the Shakespeare Works is that his time was otherwise fully occupied.

Now, it is generally overlooked that according to Shakespearean authorities, the greater part of the plays, and all the poems, had been written by 1605. We have, therefore, only to consider the first 45, and particularly the first 40, years of Bacon's life. Incidentally, the question arises as to the amount of time taken with the writing of a Shakespeare play. I think it advisable to deal with this point first. The average length of the plays is approximately 3000 lines. Of this we may feel sure, that the author's "invention" did not labour. It worked quicker than his pen could travel. In the spontaniety of his verse lies its charm upon the senses of the reader and the ears of the spectator. I consider, therefore, that we can safely estimate the *total* amount of time occupied in the composition of a Shakespeare play as not more than three or four days. We must remember, too, that he did not invent the plots. On this perfectly reasonable computation, the 36 plays in the Folio represent less than six months of the poet's span of life*

If, therefore, Bacon wrote the plays they would not have made any heavy demand upon his time nor have interfered with his other preoccupations.

Nobody has devoted more attention to this subject than the late Mr. W. T. Smedley, whose researches enabled him to bridge some of the gaps passed over by Spedding in his "Works, Life and Letters of Bacon," as to Bacon's early

*Lope de Vega claimed to have written 1500 plays, and his early biographer spoke of three or four hundred more. The elder Dumas' output was some 1500 novels !

Bacon's chaplain, Dr. Rawley, recorded the astonishing celerity of his master's writing. The whole of Bacon's Apophthegms were said to have been dictated from a sickbed in one day.

life. Spedding did not know of two important works which supplied information concerning the life of Bacon, especially when a young man. In 1631 (within five years of his death) there was published in Paris a translation of the Sylva Sylvarum as "Histoire Naturelle de Mre Francois Bacon." Prefixed to it is a chapter on his life. The writer knew Bacon. This life, the earliest published, would have informed Spedding that Bacon travelled not only in France, but in Italy and Spain—"the most civilised nations of the whole world, whither his desire for knowledge carried him."

Spedding was also without the valuable account of the early life of Bacon to be found in "The Statesmen and Favourites of England since the Reformation," said to have been compiled by David Lloyd and published in 1665. This contains far more information on the early life than all other sources put together. Here we learn that :

> He had a large mind from his father, and great abilities from his mother. His parts improved more than his years. His great fixed and methodical memory, his solid judgment, his quick fancy, his ready expression, gave assurance of that profound and universal comprehension of things which then rendered him the observation of great and wise men and afterwards the wonder of all . . . . At twelve his industry was above the capacity and his mind beyond the reach of his contemporaries.

His grandfather, Sir Anthony Cooke, the tutor of Edward VI, supervised his early education. As a boy he became proficient in languages. He had taken all knowledge to be his province. Gilbert Watts in dedicating to Charles I his interpretation of "The Advancement of Learning" (1640) states :

> "After he had survaied all the Records of Antiquity, after the volume of men, betook himself to the study of the volume of the world ; and having conquered whatever books possest, set upon the Kingdom of Nature and carried that victory very far."

In April 1573, being 12 years of age, he entered Trinity

College, Cambridge. After an interrupted residence there of three years, this boy of fifteen left without taking a degree, as a protest against the manner in which studies were there conducted, the method being only strong for disputations and contentions, but barren of the production of works for the benefit of the life of man, In September 1576, he went as one of the entourage of Sir Amias Paulet, the British Ambassador, to France.

During a short visit to England in 1578 his portrait was painted by Hilliard, the Court minature painter. The artist, as Spedding says, could not restrain his natural emotion, but inscribed around it Latin words meaning "If only his mind could be painted."

In 1579, on the death of his father, he returned to England. In the following year he submitted proposals, through his uncle, Lord Burghley, to the Queen on some great subject which was "rare and unaccustomed." The Queen could have no experience of it. It necessitated his giving up the study of the law which had been chosen as a profession for him, but which he thoroughly disliked. He asked for a position which would enable him to command the services of more wits than his own to carry it out, and for financial support to the same end. Six of Bacon's letters from September 1580 to 1591 are all that have come down to us. Strange it is that they are all concerned with this suit. He could get no satisfactory answer from the Queen and, in 1586, wrote to Walsingham, "The very stay doth in this respect concern men, because I am thereby hindered to take a course of practice which by the leave of God, if her Majesty like not my suit, I must and will follow." In 1591, he wrote to Burghley to the effect that even if he could not get a subsidy he was resolved to carry out his great project :

> "This whether it be curiosity or vainglory or (if one takes it favourably) *philanthropia*, is so fixed in my mind that it cannot be removed . . . . And if your lordship will not carry me on I will not do as Anaxagoras did, who reduced himself with contemplation into voluntary poverty, but this I will do, I will

> sell the inheritance I have, and purchase some lease of quick revenue that shall be executed by deputy, and so give over all care of service, and become some sorry book-maker or a true pioneer in that mine of truth which he said lay so deep.

The suit had been of no avail. With the exception of a letter of advice to the Queen in 1584 (a remarkable production from the pen of young man of 24 to his Sovereign), three or four short tracts, and some speeches for a Court device—none of which were published until long after his death—there is nothing to be found as a result of that marvellous industry (which was under full pressure at the age of 12) and accomplishments.

He was not practising at the Bar for, in 1594, when he was unsuccessfully put forward by Essex for the Office of Attorney-General, one of the objections raised was that he had never held a brief. Although a member of the Parliaments convened, his duties, as such, occupied little time, for a Parliament in those days was convened, met and dissolved, and years would elapse before another was elected. There were no continuous sessions. In 1597, he published a tiny book containing ten short Essays, and the *Meditationes Sacrae*. Nothing more appeared until 1605 when at 45 years he published "The Advancement of Learning," a small volume containing only about 60,000 words. The years of his life which by all experience, reason, and logic, would have been the most productive were, on the face of it, almost barren. What had this marvel of industry and knowledge been doing ?

When he arrived at the French Court at the age of 15, he observed how literature, language and learning were being developed under State patronage and subsidy. The Pleiade, led by Ronsard, were at the height of their fame, and he had left a country where poets and men of letters were held in low esteem. When he returned to his country in 1579, he determined to give her a language and a literature worthy of her great possibilities, as he had seen the Pleiade give to their country. But he failed in his "rare and unaccustomed suit" to get aid from the Queen, although

he appears to have got some personal assistance from Lord Burleigh whom he called "the second founder of my poor estate."

It is evident that his lordship's financial aid was small. He had threatened to go into "voluntary poverty," "if your lordship will not carry me on," and he did. He parted with all he had and loaded himself with debts. He exhausted his mother's resources, and impoverished his brother, Anthony. But he accomplised his purpose, and did this without being seen. He could not have accomplished it without anonymity. In 1576 we had no literature capable of expressing the emotions or the higher thoughts of man. No wonder Ben Jonson wrote of Bacon, "He it is that hath filled up all numbers and performed that in our tongue which may be compared and preferred either to insolent Greece or haughty Rome," and of the poet Shakespeare that he might be left alone "for the comparison of all that insolent Greece or haughty Rome sent forth !"

How was all this money spent ? Not ten per cent of the books published for the advancement of learning and language ever produced by sale half the cost of printing and publishing. Seventy five per cent of that literature is *terra incognita* even to writers on Elizabethan and Jacobean literature. The brilliancy and interest of what is best in that literature have attracted students, but the solid literature of that period is practically unexplored, and few of these books have, unhappily, ever been reprinted. The originals are rare and, to the ordinary reader, inaccessible.

No sane person would suggest that Bacon was responsible for all this literature in the capacity of author. There is evidence that he kept a staff of "good pens" at Twickenham and later at Gorhambury.

On Bacon's death in 1626, there was printed by John Haviland a little book of Latin elegies written by various members of the Universities, Inns of Court &c., who had presumably been literary assistants of Bacon. In elegy after elegy they proclaimed him the most prolific author and the greatest poet that the world had ever seen.

R. L. Eagle.

"ONLY AN ACTOR COULD HAVE WRITTEN THE PLAYS."

Sir Henry Irving made an attack on "the Baconian theory" in an essay entitled "Shakespeare and Bacon." As its author was the most famous actor of his time, the essay was considered as important, and it has frequently been reprinted and prefixed to some editions of Shakespeare. The main part of the argument and on which it was assumed that Irving could speak with authority, was that only an actor could have written the plays.

"What did Bacon know of the stage?" he asked. A little further on he said, "The Baconians cannot grasp the elementary fact that the Shakespearean plays were written exclusively for the stage by a playwright who was in the very centre and the heart of theatrical life, and not by an inspired outsider. The inspired outsider may have an admirable story admirably written, but without any knowledge of the stage how is he to get his characters on and off ?"

Perhaps, at this point, it is of interest to see what Swinburne had to say on this subject, and "Hamlet" in particular

> Of all vulgar errors the most wanton, the most wilful, and the most resolutely tenacious of life, is that belief bequeathed from the days of Pope, in which it was pardonable, to the days of Carlyle, in which it is not excusable, to the effect that Shakespeare threw off Hamlet as an eagle may moult a feather, or a fool may break a jest ; that he wrote "for gain not glory," or that having written Hamlet, he thought it nothing very wonderful to have written. For himself to have written, he possibly, nay probably, did not think it anything miraculous ; but that he was in the fullest degree conscious of its wonderful positive worth to all men for all time, we have the best possible evidence —his own ; and that not by mere word of mouth, but by actual stroke of hand . . . . . Scene by scene, line

> for line, stroke upon stroke, and touch after touch, he went over all the old laboured ground again ; and not to ensure success in his own day, and fill his pockets with contemporary pence, but merely and wholly with a purpose to make it worthy of himself and his future students.
>
> Not one single alteration in the whole play can possibly have been made with a view to stage effect or to present popularity and profit . . . .Every change in the text of *Hamlet* has impaired its fitness for the stage, and increased its value for the closet in exact proportion. Now, this is not a matter of opinion—of Mr. Pope's opinion or Mr. Carlyle's ; it is a matter of fact and evidence. Even in Shakespeare's time the actor threw out his additions ; they throw out these very same additions in our own time.

Sir Henry proceeded to refer to the well-known allusions in "Hamlet" where the players appear ; the apology in the Act I *Chorus* of "Henry V" for the limited resources of the stage, and the reminder in the "Romeo and Juliet" *Prologue* (repeated in the Prologue to "Henry VIII"), that the time-limit of a play was two hours, and asks, "What had Bacon to do with such a detail ?" He overlooked the fact that Shakespeare, whoever he was, disregarded this time-limit ; but more of that anon !

Continuing his argument he referred to the description of the patrons of the public playhouses, to be found in the last act of "Henry VIII," *viz.*, "the youths that thunder at a playhouse, and fight for bitten apples." He also quoted a number of minute metaphors and allusions scattered in the plays, such as entering and speaking upon a "cue", which, he claimed, is a "perpetual symbol in Shakespeare, but not Bacon."

Here, as elsewhere, is proof that the great actor had no knowledge of Bacon's prose works. He would not have committed such nonsense to print if he had read, with any attention, say, Bacon's "Henry VII." There are far more allusions to the stage and acting in Bacon's works than there are in Shakespeare. Over twelve pages of them were

quoted in "Baconiana" for July 1909. The allusions are by no means exhaustive, and were not intended to be, but they are sufficient to prove that Bacon's mind was frequently in the theatre.

Bacon was well acquainted with professional players. We know that he engaged them to appear in "The Comedy of Errors" at Gray's Inn in December 1594 ; that he produced Masques, and was an expert in stage lighting, costume and decoration.

A poor opinion of Shakespeare must he have who, knowing the audiences were mostly the scum of London, adheres to the opinion that Shakespeare merely wrote to please the rabble. The great Masterpieces like "Hamlet," "Lear," "Coriolanus," and "Antony and Cleopatra," were far too long for "the two hours' traffic of the stage." The last-named play has no less than 42 scenes (one of ten lines being followed by one of five !) No professional playwright wrote that. There is no record of its having been performed, and no wonder ! Nor is it possible that "Hamlet" in its entirety was ever acted in the public theatre. Such of these plays as were performed were drastically cut—a fashion which still prevailed in the time of Irving and Tree. They would not have been endured, and those "bitten apples" would have been hurled at the players.

What folly it is to say that only an actor could have written the plays ! Irving, himself, produced plays which were written by men who had no connection with the theatre. Most of our greatest dramatists never acted or produced in their lives. It is a fallacy that, in order to be a playwright, one must needs have an intimate knowledge of the theatre. It is, however, a fallacy that persists despite ample evidence to the contrary. A survey of the beginnings of many well-known dramatists discloses that some of the greatest came from walks of life as different as they well could be from the threate world.

Strindberg was a schoolmaster and journalist. Tolstoy was a student of languages and law ; Chekhov, a medical student : Andreyev, a lawyer ; Sudermann, a druggist's

apprentice ; Schnitzler, a medical practitioner, as were Somerset Maughan and James Bridie.

Journalism would seem to be one of the professions most suitable for the production of playwrights. Among many who have come from its ranks are Barrie, Basil Macdonald Hastings, Brieux, Heinemann, Hubert Henry Davies, Allan Monkhouse, Priestley and, by no means least, Bernard Shaw. Sheridan had written essays and verses but had no personal experience of the stage when "The Rivals" was produced and made him famous. The law has given many notable dramatists including Galsworthy, Maeterlinck, Stanley Houghton and Sir Patrick Hastings.

From the scholastic profession we have, among others, van Druten and Kate Winter.

It is a commonplace that actors rarely write great plays. Of the Elizabethan and Jacobean dramatists, I can only find evidence of Heywood having been an actor, and not one of the famous playwrights of the Restoration.

Shakespeare's contemporaries wrote plays that were generally more suitable to the stage of those times. They are, on the whole, more effectively constructed, less cumbersome, and easier for the unlearned to follow and understand. The action is more direct and rapid. But the men who wrote them were not players. There is nothing in Shakespeare which would lead us to imagine that a player wrote them, and much to the contrary. Had the plays been written "to tickle the ears of the groundlings" they would have been "of an age," but not "for all time."

Gervinus wrote in his "Commentaries" that "Shakespeare despised the million." The truth of this is apparent from the words of the Duke in "Measure for Measure"—a character which has been described as a reflection of Shakespeare himself:—

> I love the people,
> But do not like to *stage* me to their eyes.
> Though it do well, I do not relish well
> Their loud applause and Aves vehement;
> Nor do I think the man of safe discretion
> That does affect it.

92 "Only Actor could have written Plays"

In what is considered to be the earliest Shakespeare play we find a different method of expression of the same point of view:—

> Glory grows guilty of detested crimes
> When for fame's sake, for praise, an outward part,
> We bend to that the working of the heart.
>
> *Love's Labour's Lost*, IV—1.

No professional actor ever wrote those lines! All the working of his heart is directed towards one end—fame; and it is not considered a "detested crime" on his part to seek praise. No actor would have the slightest chance of success who adopted Shakespeare's sentiments on this subject, any more than would a professional playwright who, like Shakespeare, allowed his plays to be printed in the first instances without his name as author, and the works of inferior dramatists under his name, without so much as a protest.

R. L. Eagle.

"We often hear of 'The Good Old Times.' When were these? In Queen Bess's reign—when to be able to read was so rare an accomplishment that it procured to the greatest criminals 'benefit of clergy,' namely, impunity from well-deserved punishment? When the Duke of Northumberland's household book showed that his chief retainers and upper domestics were fed on salted herrings for half the year? When wooden pallets formed the beds of nine-tenths of the people, and a log of wood their pillow? When their houses had no fire places, and needed none—fuel being as rare as silk stockings? When a queen's bed-chamber, even that of the puissant Elizabeth herself, was strewed with fresh rushes daily, in lack of a Kidderminster or Kilmarnock carpet? When, as in the time of her father, bluff Hal, England did not grow a cabbage, turnip, carrot, nor indeed any edible root; and Queen Catherine had to send to Flanders for a salad? Pooh! old times, indeed—Ours are the rich times—these were but a beggarly boyhood."

Sir Walter Scott.

"LEADER OF THE IMMORTAL CHOIR."

Under this heading a contribution appeared in "The Melbourne Argus" of October 15th, 1941, by some simpleton who signs himself "F.W.B." Strange that he should use a title which one of the writers of the "Manes Verulamiani" applied to Francis Bacon shortly after his death in 1626– "The leader of the Muses' choir." We cannot give space to print the whole of this fantastic effusion, which is of considerable length, but must content ourselves with such points as it is possible to winnow from this extravaganza. He states that Shakepeare was regarded by his contemporaries "as the prince of dramatists—supreme, incomparable, peerless. He was first : second there was none."

There is not a particle of evidence to be found that the Stratford man was known to anybody of any consequence. Nobody, *during his lifetime*, proclaimed him as a poet, dramatist or actor. As Dr. C. M. Ingleby observed in his "Centurie of Praise," "It is plain that the bard of our admiration was *unknown* to the men of that age." He adds, "Assuredly no one during the 'Centurie' had any suspicion that the genius of Shakespeare was unique, and that he was *sui generis—i.e*, the only exemplar of his species." His contemporaries, or such of them who thought to mention Shakespeare among the poets and dramatists, compared him to and classed him among the lesser lights, "and most of the judges of the time assigned the first place to one of them."

Richard Grant White, another well-known Shakespearean scholar, writes :

> "Of his eminent countrymen, Raleigh, Sidney, Spencer, Bacon, Cecil, Walsingham, Coke, Camden, Hooker, Drake, Hobbes, Inigo Jones, Herbert of Cherbury. Laud, Pym, Hampden, Selden, Walton, Wotton and Donne, may be properly reckoned as his contemporaries and yet there is no evidence that he was personally

known to any of these men, or to any others of less note among the statesmen, scholars, soldiers and artists of his day."

How, then, it is possible for "F.W.B." to say that Shakespeare was regarded as "supreme, incomparable, peerless," and second to none ?

Perhaps it is not so difficult to account for this distortion of fact, for, reading a little further, we find, "Thanks to the painstaking researches of men like Dr. C. H. Herford and Sir Sidney Lee, we know Shakespeare not only as a name, but as a person compact of smiles and tears, of pathos and humour, of humanness and life."

Neither of these Shakespearean "biographers" added one jot or tittle to our knowledge about the life of Shakespeare. They piled assumption upon assumption and guess upon guess. Not one fact about his life justifies the presence on his part of a smile, a tear, pathos or humour, or of the humanness of life. His actions as a money-lender, tradesman, and encloser of common lands were far from being considerate or humane. "F.W.B." is impressed with the picture painted by Dr. Herford of "the chestnut-haired, brown-eyed, rosy-cheeked boy at the little Grammar School in the High Street, where, doing reasonably well in other subjects, he excelled in Latin." All this is the product of the wildest imagination. There is no record of his appearance as boy or man. No native of Stratford recorded his movements or any clue to his likeness. No schoolmaster mentioned having had under his charge the phenomenal genius who had arisen from illiterate parents in an almost illiterate town. There is not the slightest evidence that he attended the School. Nobody in Stratford had the slightest idea that he was anybody in particular, yet "F.W.B." has the amazing effrontery to say that the people of Stratford were "unconscionably proud of his achievements," and "their enthusiasm reached its climax immediately after his death !" His death and burial passed unnoticed both in Stratford and in London. No contemporary poet, dramatist nor anybody else thought him worth an elegy. Nobody knows who erected the

monument over his grave. It sounds very picturesque to say, "we see him scouring the leafy lanes and primrosed woods of Warwckshire in search of birds' nests, or participating with the other lads of the village in the keen rivalry of field sports." But the fact is that he seldom refers to the countryside, never mentioned Stratford (though St. Albans occurs many times) and, when a glorious opportunity did occur, he took the forest of Arden, or Ardenne, just as he found it in Lodge's "Rosalinde," in all its barrenness of detail and ruined what there was by inhabiting it with a lioness !

What is most astonishing is that such a paper as "The Melbourne Argus" should have accepted and published such trash.

R. L. Eagle.

OBITUARY

We regret to announce the passing of Mrs. Amy Elizabeth Bailie on 7th February at Brook Street, London after a few days illness. Mrs. Bailie was an enthusiastic member of the Society and a regular attendant at the Society's lectures and meetings. We tender our sympathy to her family and friends.

We regret to have to record also the deaths of the following members of our Society: John Herbert Jay, at Hove, Theatrical Manager and Impresario for the past 30 years; and Albert Weintraud, at Great Malvern.

NOTES.

The discovery of what purports to be a new painting of Francis Bacon is a matter of great interest to all concerned with things Baconian, and the letter of "Salvamen" published in the January number of Baconiana opens up a field of enquiry.

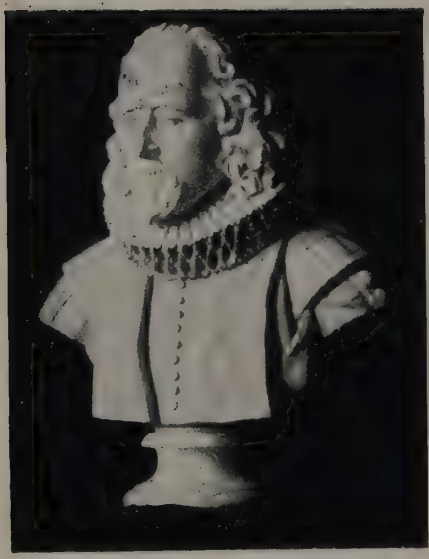
The chief argument at present put forward in support of the authenticity of the portrait appears to be that the name Francis of Verulam is superscribed at the top left hand corner of the painting, but it is clear that some further proof than this or the fitting of a hat and wig will be necessary to establish its authenticity.

It is pertinent to ask whether any student familiar with the well known portraits of Bacon engraved by Pass and Marshall as also the portrait of Van Somers would have even suggested that this painting had any likeness or connection with Francis Bacon.

The suggestion that this is a portrait of Bacon without his wig requires proof that Bacon like John Gilpin was in the habit of wearing a wig presumably to keep his head warm. But there is no vestige of evidence to support such a theory. It is submitted that such evidence as there is points in the other direction.

In this connection attention is here drawn to the description of the Father of "Solomon's House" as given in "The New Atlantis" which, there is reason to suspect with something approaching to certainty, is a thinly veiled pen portrait of Francis Bacon himself. Here is the description :—

"He was a man of middle age, comely of person, and had an aspect as if he pitied men. He was cloathed in a roabe of fine blacke cloth with wide sleeves and a cape. His under garment was of excellent white linnen down to the foot, girt with a girdle of the same and a sindon or tippett of the same about his necke. He had gloves that were curious and sett with stones and shoes of peach-coloured



velvet. His neck was bare to the shoulders. His hat was like a helmet or Spanish Montera, and his locks curled below it decently, they were of colour browne, his beard was cutt round and of the same colour with his haire somewhat lighter.

Now if this description of a Father of Solomon's House be of Francis Bacon himself as there seems good reason to believe, it is clear that Bacon wore his hair long beneath his hat, as it is evident that the Father was not wearing a wig.

The Bacon Society has a cast of a very beautiful bust of Bacon without his hat, and a glance at it is sufficient to show how extremely unlike the supposed portrait is to Bacon as we know him. Some years ago Richard Stone Booth published a monograph on the portraits of Bacon and the Droeshout engraving of Shake-speare prefixed to the great folio of 1623. These portraits were photographically reproduced to the same scale and overlaid in multiple ways, reversing them so that one could be super imposed one on the other, with the result that a perfect coincidence of all measurements was discovered, thus proving that the Droeshout engraving had been drawn exactly to the measurements of Bacon's face. If a similar process were to be applied to the Pass engraving of Bacon and the recently discovered painting of Bacon (sic), there can be little doubt that the identity or otherwise of the new portrait would be satisfactorily demonstrated. An engraving of the Bacon bust is herewith shown. Note also the marked difference in the style of the ruff always worn by Bacon and that depicted in the painting. L.B.

On Wednesday 7th January, under the title "Tudor First Nights," a broadcast was given of what was supposed to be an impression of the first performance of "Tamburlane" in 1590. This consisted of a "running commentary" and two or three of the better known episodes. For some unknown reason the commentary was given with a strong American accent and slang of the modern New World. As W. S. Gilbert said of a famous actor-manager's Hamlet,

"it was funny without being in the least vulgar." The Elizabethan actors must have spoken their lines with speed if the long plays of the period were performed in their entirety within "two hour's traffic" of the theatre. Even so, little more than half of "Hamlet" could have been given within that space of time. Apart from being too slow, the unnamed actor who interpreted Alleyn as "Tamburlane" roared in the right spirit, but "Zenocrate," supposed to be a boy-actor of 15 sounded like a well-trained young lady fresh from the Academy of Dramatic Art, and probably was.

Before proceeding further, it is perhaps superfluous to point out that there was no such thing as a Tudor "first night" as performances in the public theatres took place in the afternoons !

What was the method, if any, and the standard of acting in Shakespeare's time ? Nowadays, success is achieved by some of the naturally gifted, only after several terms of hard training in elocution, deportment, characterisation, fencing, dancing, and all the other intricacies of stage technique. No such training centres existed in those times. Most of the players came from the lower walks of life, and must have been exceedingly crude judged by modern standards.

There are many allusions in the literature of the period to the ignorance and stupidity of the players, though there were certainly exceptions such as Alleyn.

Burbage's company was referred to as "a company of base and common fellows" on the occasion of the performance of "The Comedy of Errors" at Gray's Inn in 1594. Shakespere was probably included ! Ben Jonson was most uncomplimentary in his "Poetaster":

> *Tucca* What's he that stalks by there boy ?
> *2nd Player.* 'Tis a player, Sir,
> *Tucca.* A player ! call him, call the lousy slave hither ; what, will he sail by and not once strike or vail to a man of war ? ha ! Do you hear you player ? Rogue, stalker, come back here ! No respect of men

of worship you slave ! what, you are proud you rascal ! You grow rich do you and purchase, you twopenny tearmouth ?

The actors Kemp and Burbage are introduced among the characters of "The Return from Parnassus." and remark that "few of the university pens plays well, they smell too much of that writer Ovid and *that writer Metamorphosis*." In "Sir Thomas More" one of the players says of More, "Did ye mark how *extemprically* he fell to the matter ?"

In an age of brute force and fierce energy, it is natural that the actors should have reflected the spirit of the times. These ranting, roaring fellows were veritable "Shake-scenes." In "The Puritaine Widdow" (1607), Pye-board says, "Have you never seen a stalking-stamping player, that will raise a tempest with his tongue, and thunder with his heels ?"

Unless authorized to play under the patronage of a Baron of the Realm, or other honourable personage of greater Degree, actors were classed as "Rogues, Vagabonds and Sturdy Beggars," and under the Act of 1597, might be ordered "to be stripped naked from the middle upward and to be openly whipped until his or her body be bloody," and to be sent from parish to parish until he or she should be finally consigned to the parish where he or she was born.

Is it to be wondered that any gentleman who wrote plays would do so anonymously or under another name ?

Why is Shakespere invariably represented in B.B.C. broadcasts as an insipid and affected snob ? This is not in keeping with the litigious and prosperous tradesman of Stratford who sued John Addenbrooke for 6/-, and "avenged himself" (as the late Sir Sidney Lee puts it) on the absconding debtor's surety, Thomas Horneby ; nor he who sued Philip Rogers for 2/- ; nor he whose best friend was the notorious usurer, John Coombe, nor he who attempted to enclose the common lands ; nor that "William the Conqueror," of John Manningham's anecdote, who

played a scurvy and disreputable trick on Burbage to forestall the latter in the favour of a mistress.

On another page we call attention to an article which appeared in "The Melbourne Argus." Its author has been completely fooled by the two orthodox "authorities" he mentions. There is no suggestion that he does not genuinely believe in what he states concerning Shakespere of Stratford, but either he has not troubled to consider what has been put before him, or he is incapable of weighing evidence and sifting fact from fiction. The guilt lies with those who pose as "experts" and in whose interests it is to misrepresent or conceal the truth. On truth alone the Stratford idol, and all the vested interests clinging to it, including the reputations of the "men-of-letters," would perish ignominiously.

Mr. Archibald Stalker writes in *The Quarterly Review* for January 1942 on "The Nature of Poetry and the Poet." We agree with him entirely when he observes that "far from imitating Nature the poet requires to attribute to Nature what was never seen or found in her." Shakespeare frequently plays havoc with Nature. But surely Mr. Stalker disables those "experts" who have told us that Shakespeare wrote of Nature just as he found it and "warbled his native woodnotes wild." Shakespeare adds to Nature for poetical effect as in Sonnet XXX :

> Full many a glorious morning have I seen
> *Flatter* the mountain-tops *with sovereign eye.*

On the other hand, we consider Mr. Stalker is wrong in his criticism of Shelley's declaration in *The Defence of Poetry* that Plato and Bacon were poets, and that Shakespeare, Dante and Milton were philosophers. Shelley was fully qualified to judge on this point. Prose can be poetry of the highest order, and Shakespeare is no less philosophical than Bacon, with whom he agrees completely. Shakespeare's prose contains poetry as exquisite as his verse. Who can read, for instance, Hamlet's speech to his fellow students in Act II, Sc. 2, and deny this ? Much of Bacon's

prose is sublime poetry. As Bulwer Lytton said, "Poetry pervaded the thoughts, it inspired the similes, it hymned in the majestic sentences of the wisest of mankind."

The Romans had their literary controversy, and it seems to have exercised their minds in much the same way as our Shakespeare problem. The argument, though less involved, was similiar. Terence was a native of Carthage who was sold as a slave to a Roman senator, Terentius Lucanus, from whom he took the name of Terence. Many of the best Romans challenged the possibility of his having written the fine language and pure expressions for which the comedies were famous. They attributed the authorship to the two consuls Scipio Africanus (the elder) and his friend, Laelius. Two hundred years later the controversy was still raging. Montaigne referred to it in his Essays (Book I, 29), giving his opinion in favour of the two consuls.

It is significant that in 1610, John Davies of Hereford should have written some enigmatic lines concerning Mr. Will Shakespeare, addressing him as "our English Terence" but without giving him credit for any authorship. In the same year he addressed a sonnet to Bacon, praising his Muse, and adding 'All thy Notes are sweetest Ayres."

The following is extracted from a catalogue of Mr. Thomas Thorpe of 19, Berkeley Street, W.1. :—

697 PEACHAM (Henry) Minerva Britanna or a Garden of Heroical Devices, furnished and adorned with Emblemes and Impresas of sundry natures, Newly devised, moralized and published, 2 parts in 1 vol, FIRST EDITION *with woodcuts on recto and verso of first title, and recto of second title, and* 104 *curious woodcut emblems* sm. 4to, *russia gilt extra, m.e. (first title very neatly inlaid, and a few top margins shaved,* £50

London, Printed in Shoe Lane at the signe of the Faulcon by Wa. Dight, 1612

See *Retrospective Review*, ix. 122-40. One of the emblems (p. 34) is inscribed: "To the most Judicious and Learned Sir Francis Bacon, Knight." The engraving contains the figure of a shepherd killing a serpent. This is thought to be a representation of Bacon, and curiously enough on the page opposite (p.33) is a knight's hand holding or shaking a spear. The Bacon Shakespeare theorist should make much of this.

We have received a most interesting and beautifully printed Catalogue of literary autographs and manuscripts from Alan Keen, Ltd., of The Gate House, Cliffords Inn London. Included in it there is a letter bearing the signatures of Bacon and Coke on which the following comment is made :

"This valuable document addressed to 'Good Mr. Chancellor' announces the departure of Sir Andrew Saintler, the ambassador of Denmark and request the payment to him of £100 before his departure.

It bears the exceedingly rare signatures of the two most eminent English legal celebrities, one being Sir Francis Bacon the great Lord Chancellor, and the other Sir Edward Coke the celebrated Elizabethan Judge and Law Writer.

The document also contains the rare signatures of three other very famous men of the day, viz. George Abbot, Archbishop of Canterbury, a great preacher and opponent of Archbishop Laud, also a supporter of the Puritans, and one of the early translators of the Bible; Sir Fulke Greville (Lord Brooke) the Poet Dramatist and Statesman, a favourite of Queen Elizabeth and friend of Sir Philip Sidney, also a patron of Bacon, Camden and Coke. Greville was granted Warwick Castle by James I, and being himself a dramatist and poet was doubtless personally acquainted with Shakespeare. The remaining signatory, Sir Julius Caesar, was another great Elizabethan Judge and Master of the Rolls under James I.

The combination of these signatures on one document is also of great interest as Bacon, Coke and Archbishop Abbot, were often at deadly variance with each other, and Coke was one of the Committee that sat for the impeachment of Bacon."

The editors of "Baconiana" will be glad to receive Press Cuttings of interest bearing upon Bacon, Shakespeare and the literature of the period, also items from Booksellers' Catalogues, Auction Sales &c.

CORRESPONDENCE.

31, Arundel Road,
CHEAM
The Editor, 28th February, 1942.

"BACONIANA"

Sir,

WAS SHAKESPEARE IN THE BLACK "MARKET?"

In Elizabethan times, when the country depended on its own soil for food, consistently bad weather could create a shortage and famine as serious as in the waste and destruction of modern warfare.

The summers of 1594 and 1595 were extremely wet, and there is an allusion to the abnormal weather conditions in "A Midsummer Night's Dream."

Just as there are selfish people in the present national emergency trading in scarce commodities at enormous profit, and others called "profiteers" and "hoarders," so their type flourished in Tudor England. Shakspere being a 'man of business' was evidently doing well for himself while his neighbours were faced with famine. Sir Sidney Lee tells us that owing to the price of corn "riots threatened among the labouring people. The town council sought to meet the difficulty by ordering an inventory of the corn and malt in the borough." Shakspere, says Sir Sidney Lee, "was reported to own the very substantial quantity of ten quarters or eighty bushels of corn and malt."

Shakspere would not have needed such a hoard for personal use. Knowing, from the details recorded by Sir Sidney Lee, of Shakspere's ruthless methods of business as malster and money-lender, it is natural to assume that his intention was to sell when famine prices were reached.

Yours faithfully,
R. L. EAGLE.

BOOK REVIEWS.

THE SECRET SHAKESPEARE. By Alfred Dodd. Ryder & Co., 4/6.

This book is described as "the missing chapter from "Shakespeare Creator of Freemasonry," but it is "not exclusively for the Freemason". The author claims that masonic messages are indicated by the arrangement of the initial letters of certain groups of lines in the Shakespeare plays and sonnets. As has already been shown by previous writers, to whom Mr. Dodd makes due acknowledgment, there are several places in the plays where a series of lines show initial letters which spell a word or a short sentence in either English or some other language. In order that these initial anagrams should not be attributed to chance the adjacent text in many cases shows the same word or a phrase with similar meaning. Many examples are given by Mr. Dodd. Students are familiar with some of these in which the name "Bacon" or F. Bacon" is shown, especially the remarkable one in the "Tempest." Mr. Dodd claims that these anagrams are not an end in themselves, but are meant " to tempt the reader to look elsewhere for what he can find in the shape of signatures." As well as the name "Bacon," groups of lines show the initials "H.O.G." "P.I.G.", and "S.O.W." The latter is said to represent " esoterically Son of Wisdom or masonically, Supt. of Works." Not only initials but sometimes a word or the first syllable of a word may be used in the anagram ; to keep strictly to initial letters might have been too obvious to the sharp eyes of Elizabethan poets who played readily with such tricks and toys, too obvious also for the keen and subtle ministers of state who were only too ready to pounce upon enciphered secrets. Mr. Dodd then proceeds to take other groups of letters whose significance should be known to instructed masons, e.g. "W.F."—Worthy Free

mason," "T.T."—The Truth", "G.G"—Grand Geometrician, and states that the cipher makes full use of the masonic ritual such as "A.W.M.A A Worshipful Master, etc." Only a Mason can decide whether such groups of initials invariably carry the meaning here ascribed to them. W.F. to the uninitiated might just as well stand for "Witless Folly !" But there is nothing improbable in the use of initials to represent words by those familiar with the subject under discussion. We, whose conversation to-day is richly sprinkled with "B.B.C." "R.A.F." "G.H.Q." etc. cannot regard it as impossible that similar groups of letters are important to a secret society, though their significance has been lost to the world in general. How many people in three hundred years time, will know what the Allies mean to-day by the A.B.C.D. powers ? Mr. Dodd writes, "The backbone of the system I have illustrated is the Ritual Letter Cipher in use to-day among masons in the printed rutials."

We commend this book to Masons for their careful consideration, together with Mr. Dodd's previous book, "Shakespeare, Creator of Freemasonry." The non-masonic anagrams and acrostics should be of interest to all Baconians, and we are curious to know how orthodox Shaxperians account for the numerous examples in the plays and sonnets.

There are three illustrations, of which the most interesting is the Headpiece to Pope's 1723 edition of the Poems of Shakespeare. The Masonic emblems and the disguised but visible, "F.B" in the centre of the piece can hardly have been inserted by chance in an edition published one hundred years after the first folio. The portrait of Bacon from "The Mirrour of State and Eloquence" (1656) is well known. Mr. Dodd claims that the initial words and letters of the attached verse, "what a G.A." represent "What a great architect." On this we cannot make any comment but when Mr. Dodd proceeds to say that "the crown and shield indicate his royal birth, it is necessary to point out that the "crown" is a Viscount's coronet. See the encyclopedia under Viscount :—"The coronet granted by James

I has on the golden circlet a row of fourteen small pearls set in contact of which in representations nine are shown." And although only seven of the pearls appear in the portrait, there is nothing to suggest a royal crown.

The cliams made on behalf of Francis Bacon, or may we say, *by* Francis Bacon in his cipher story, are sufficiently surprising and romantic and we cannot be too careful in checking the facts which are brought forward in evidence.

We hope that the discovery and study of initials and anagrams may be further pursued by those of our members who can find time and leisure for literary occupations in the press of military and civil duties.

P.S. How can the letters A.N.F.I.B.A.L. be called the "Latin for St. Albans" ?

M.S.

According to Wm. Preston, the masonic historian, Amphibalus accompanied St. Albanus to Rome and on his travels; on their return home St. Albanus was persuaded by the example and urging of Amphibalus to become a Christian.—EDITOR.

NO BED FOR BACON, by Cyril Brahms and S. J. Simon. Michael Joseph, London, 8/-.

It is only fair to say, first of all, that the Publisher's "puff" warns the reader of this book that it is "fundamentally unsound." The caution is quite unnecessary It is stated to be "a merry and hilarious affair" by two "gifted idiots." The gifts are not apparent. The great "joke" is Bacon's desire and efforts to obtain a bed in which Queen Elizabeth had slept. There was already one at Gorhambury, but that does not enter into the story, which is an utter distortion of fact and possibility.

Distinguished Elizabethans, long since dead, appear in the first years of the 17th century. Sidney, Walsingham, and Leicester, are made contemporary with the Essex rising, and even with the production of a play on the life of "Henry VIII" when the Globe playhouse was burnt. Bacon is "Lord Bacon" twenty years before he became

a Peer. Westminster Bridge spans the Thames, and Purcell, some sixty years in advance of his time, supplies music for the delight of Gloriana ! She is not above attending the public playhouses which, we note, are provided with "Lords' boxes !"

There is no reason why a good story should not be built upon such facts as we know about the Elizabethans. But what point can there be in writing and publishing a travesty of this kind ? As an example of the alleged "hilarity" perhaps the end of chapter XV will suffice :

> "A little to the fore stood Sir Francis Bacon. He had dusted himself a neat little square and, as the Queen appeared, he rushed forward and knelt on it.
> In the light of the torches Elizabeth paused to peer at the dandified petitioner. What could he hope to gain at this time of night ? She recognised him and began to cackle. The crowd cut short its cheering to listen.
> "Oh, M'am, babbled Bacon, the finely constructed speech he had composed flying right out of his head. 'How can I thank you ? Your lovely bed ! My lovely bed ! Our lovely bed !'
> Elizabeth of England kicked him.
> 'Get up you fool,' she said. 'It is Lady Meanwell's bed.'

Shakespeare is introduced as writing *Twelfth Night* under the influence of drink ! "O, thou invisible spirit of wine!"

As to the spirit which guided this book, we should not like to risk so much as a guess.

R.L.E.

THE SECRET HISTORY OF FRANCIS BACON. By Aldred Dodd. C. W. Daniel, Co., Ltd., Ashingdon, Romford, Essex. 4/6

The seventh edition of Mr. Alfred Dodd's book "The personal poems of Francis Bacon" has been issued under the title of "The secret history of Francis Bacon," much enlarged and illustrated with additional facsimile engravings bearing on the subject. Great has been the discussion

amongst editors and commentators as to the meaning of the "sugared sonnets" of Shakespeare. To whom were they dedicated ? To whom addressed ? Who were the persons referred to in the sonnets and other vexed questions? some of them of an unsavoury character. Modern commentators are mostly agreed that the order of the sonnets as printed in the original 1609 edition requires re-arrangement, but no one had the key to restore them to their proper order.

The solution offered by Mr. Dodd has found a large and increasing number of adherents,; it is true that there are many dissentients but they offer no solution at all.

Mr. Dodd's division of the sonnets into groups places a clue with a vital meaning in the hands of the reader. What was before dark and mysterious is illuminated and straightened out.

A study of Mr. Dodd's book will bring a rich reward and give much light on affairs Tudor and Jacobean to the earnest investigator of the hidden life story of Francis Bacon. Every lover of Bacon and Shake-speare should read this book. L.B.

"Everybody's Weekly" of February 28th, 1942, contained an article by Mr. R. L. Eagle, entitled "El Dorado-on-Avon." This exposure of the bogus "Birthplace," "Anne Hathaway's Cottage," the Monument in the Church, and the so-called "relics" and "portraits" was accompanied with five excellently reproduced illustrations. Copies of the issue were sent to many notable literary people, including Mr. A. P. Herbert, M.P., also to the Mayor of Stratford-on-Avon, an ex-Mayor, Mr. E. P. Ray (printer of the local Paper and of "The Shakespeare Pictorial"), the Headmaster of the Grammar School, and the Custodian of the "Birthplace."

So far, no reply, nor other action, has been forthcoming.